ISSUE EIGHT SERIAL 13/81 (4H)

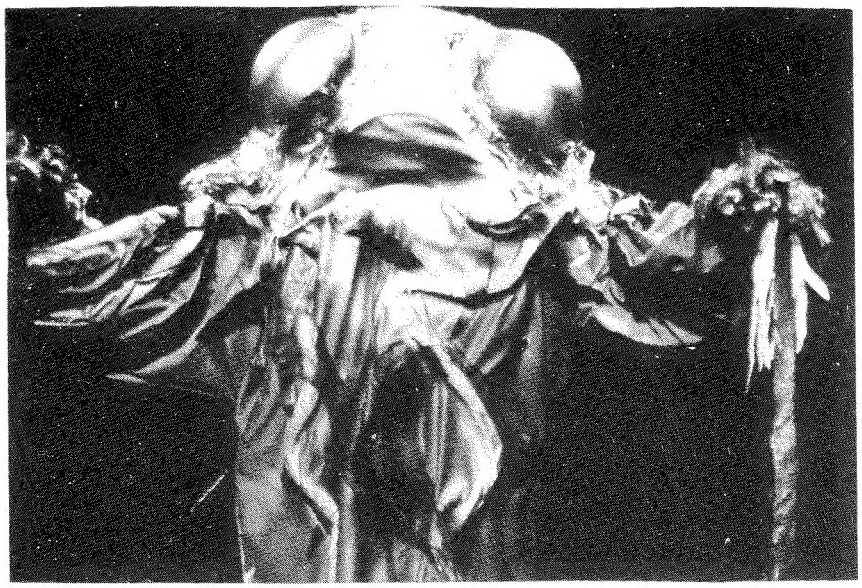
TARDIS

DOCTOR WHO

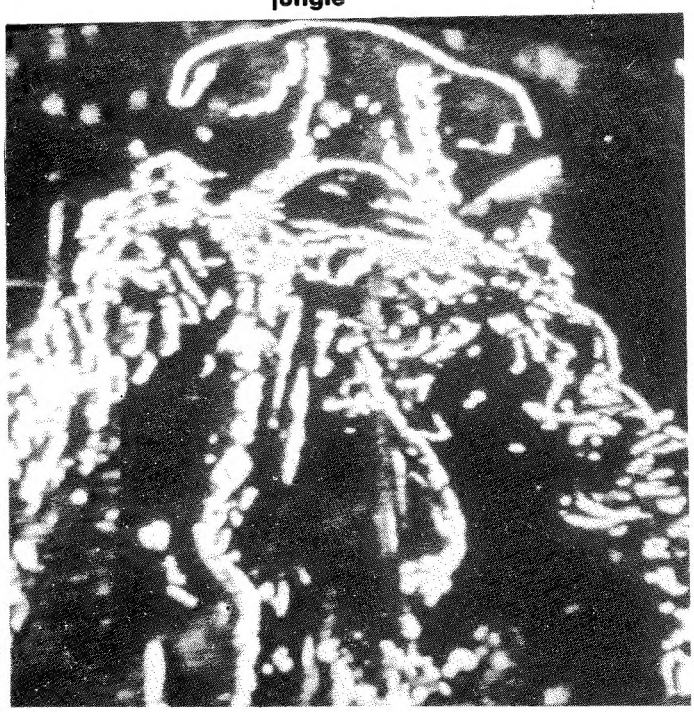
PLANET OF EVIL

Front cover artwork: Sean Ditchfield

The costume for the Anti-Matter monster, before ChromaKey treatment...



...And after ChromaKeying into the jungle



The Morestran forcefield is animated to stop the monster

PRODUCTION

THE script for PLANET OF EVIL was a meeting between *Doctor Jekyll* and *Forbidden* Planet (see *Id Stuff*). Amongst other things, this gave the designers a powerful set of visuals from which to start.

Part of the strength of the MGM epic science fiction film *Forbidden Planet* made in the nineteen-fifties was the impressive sets and visuals. Several of the visual ideas from the film found their way into

Set design

PLANET OF EVIL, but modified in line with the smaller budget.

The most obvious divergence from either of the story's main influences, however, was the surface of Zeta Minor. *Forbidden Planet* had been set on a world largely composed of desert and rock, whereas the script for PLANET OF EVIL specified a jungle-planet (see *Evil Thoughts*). Sufficient money was allocated to the programme for director David Maloney to be able to give designer Roger Murray Leach the go-ahead to build a sizeable jungle set in the BBC film studios at Ealing.

The finished result was so impressive that colour stills of it were used in BBC Educational Services

"You and I are scientists, Professor. We buy our privilege to experiment at the cost of *total* responsibility"

publications about sets and their design for several years. (The jungle photograph on the cover of this issue is one of the stills used.) The creation of the jungle was a collaboration. Dave Havard, visual effects designer, provided the weird, vacuum-formed plants which gave the undergrowth some of its more vividly alien feel.

The resulting film set was extrememly crowded, despite its large size. It was lit mainly in blue and red, and included rock pools, dry ice outlets, forced-perspective backdrops, and an abundance of vines and creepers suspended from the gantry. There were also trees carved out of jabolite. These were firmly fixed to withstand the force of the wind-machine used to convey the movement of the invisible monster through the jungle.

To make it appear even more impressive, the film set was designed to be shot from several different angles. This provided a greater choice of camera angles and increased the apparent size of the jungle. Two film cameras were used. The use of wide-angled lenses for long shots made the set appear bigger again. The use of two cameras also meant that each scene could be filmed twice at once, so needed playing fewer times.

One disadvantage of the size and complexity of the set was that it was often difficult and sometimes impossible to position sound booms. As a result, much of the dialogue in the film sequences was post-recorded and dubbed on to the finished film later.

By contrast, the rest of the sets were fairly straightforward. The survey base was suggested by the entrance jutting into the jungle. In both the base and the Morestran Probe ship, stock control panels (seen previously in, for example, THE ARK IN SPACE, serial 4C) were used.

"Our sun is dying. By taking material from this planet we can refuel it and save our civilisation"

Another limitation caused by the crowded design of the jungle was the manifestation of the Anti-Matter monster. The ideal was to achieve by relatively cheap electronic trickery what MGM had done with expensive animation from the Disney studios. Costume designer Andrew Rose devised a silver, padded half-costume for the creature. Shot in

high contrast under coloured spotlighting and enhanced by use of a spark machine, the monster's

The monster

outline was electronically tinted red, then overlaid on the video picture as required using ChromaKey. Philip Hinchcliffe explains: "The monster was done with an image enhanced from a spark machine, and coloured red. Couldn't have been simpler!"

The main problem with this approach was the limitations of the ChromaKey technology. The overlaid image could only be used realistically in the foreground of the picture. To have the creature appear in mid-shot, behind some other part of the set, would require the careful positioning of paper masks to hide part of the ChromaKeyed image seen by the camera at the Inlay Desk.

Animation and masking

PLANET OF EVIL did make small use of the animator's art. The force field effect as the monster attempts to enter the Morestran Probe ship in episode two was an animated effect.

The end of episode two also used masks, despite the difficulty and time involved in their construction and positioning. A mask was used for the mid-shot of the creature rising out of the black pool. The mask hid the bottom half of the monster's body, supposedly out of view below the surface/rim of the pool. However, while this could be achieved with a simple one-piece cut-out mask, it was decided not to attempt the huge effort of devising elaborate masks necessary to matte the monster into a shot of the complicated jungle set, with its dense and oddly-shaped vegeatation.

Since most of the filmed jungle sequences with the monster were long shots, the monster's passing was achieved by the use of the wind machine and manipulating bits of scenery to imply that the

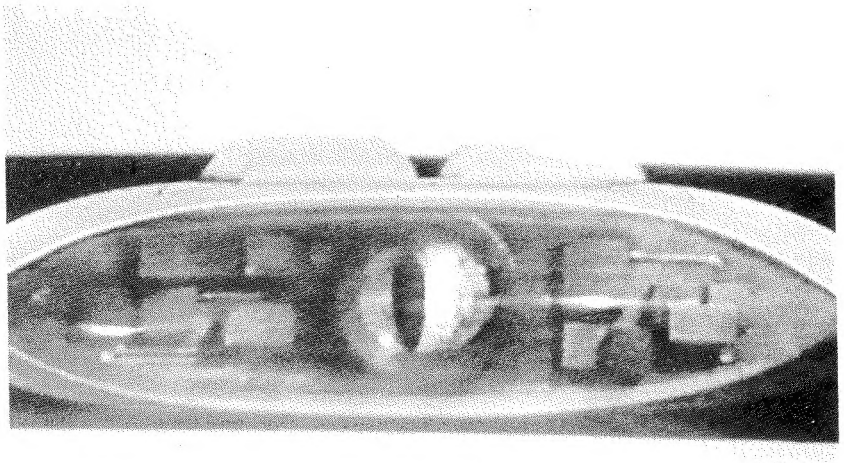
"Here, on Zeta Minor, is the boundary between existence as you know it and the other universe which you just don't understand. From the beginning of time it has existed side by side with the known universe, each is the antithesis of the other. You call it 'nothing', a word to cover ignorance. And centuries ago scientists invented another word for it — 'Anti-matter' they called it. And you, by coming here, have crossed the boundary into that other universe to plunder it. Dangerous..."

invisible monster had gone by. This had the added advantage of keeping the sight of the monster from the audience until the end of the first episode. It was also consisent with the fact that the bodies of the monster's victims disappeared for a while after they were attacked, to be replaced lated by the dehydrated and shrunken 'husks'. Use of the monster on film was confined to the the Doctor's trip into the alternate universe, starting with his fall into the pool at the end of episode two. As with the *falling-through-another-universe* sequence in INFERNO (serial DDD) fifteen years earlier, the scene was shot on film, using distorting mirrors.

The Morestrans

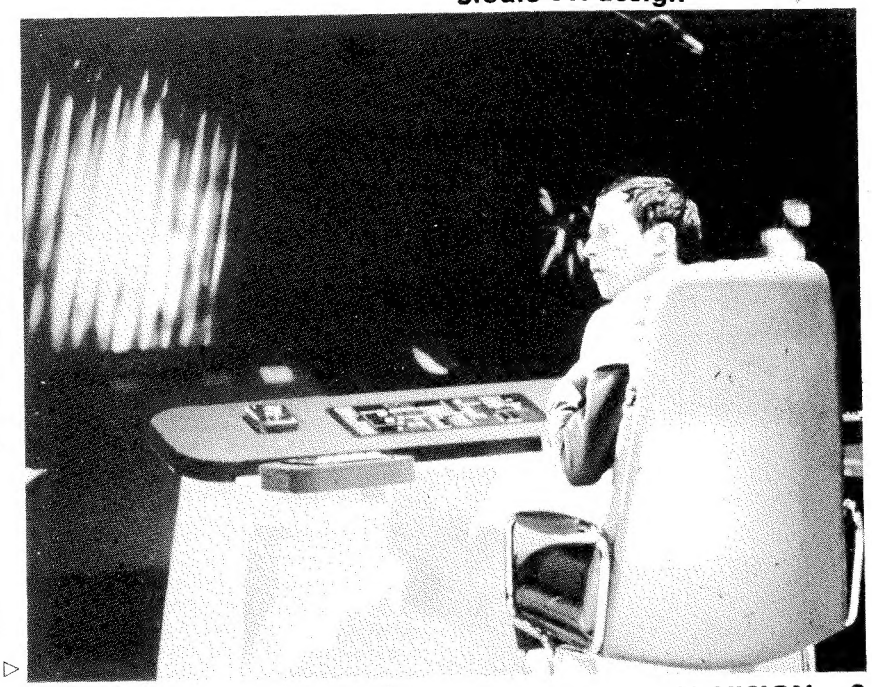
The Morestrans reflected their **Forbidden Planet** templates in many respects. As in the film, they had a twin-decked spaceship, and they wore bulky, padded space fatigues. The military personnel had blue uniforms, the scientific ▷

The Oculoid Tracker is launched



The Doctor and Sarah find O'Hara's body

Studio set design



PRODUCTION

◁ expedition's uniforms were the same design, but brown.

The original expedition, we are told, was of eight people. The grave marker positioned by Braun read: *EGARD LUMB DIED HERE 7y2 IN THE YEAR 37,166.* The Morestrans' small arms were working props, which detonated a flash in the end of the gun on cue. A star filter fixed to the appropriate camera amplified the flare effect generated as the guns fired.

The shape of the Morestran Probe ship was agreed early in the production cycle since the model had to match the full-size landing-leg seen in the live action sequences. The ship's doors were coded with various symbols. The deck of the ship had a main screen showing ChromaKeyed images. An example is the plan of the ship, with lights showing the hatches giving way as the Anti-Men roam the corridors. Usually the images were in colour, but the shot of Sarah and the Doctor by the edge of the black pool in episode two, and of the Doctor at the end of episode two/start of episode three were monochrome. Other scenes relayed by the Oculoid Tracker (including the Doctor's reappearance by the pool after his fall) were in colour.

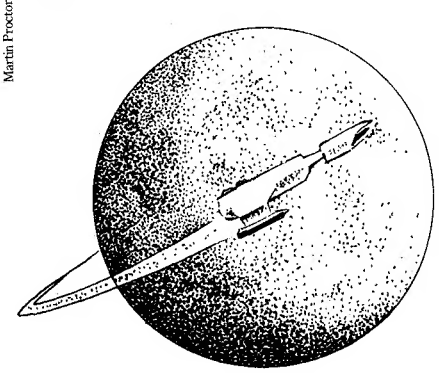
"Anti-matter in collision with matter causes radiation-anihilation — a release of energy more powerful than nuclear fission"

Model work

The model of the Morestran Probe ship was constructed of wood and plastacard over a metal armature. It was actually more complex than it appeared on film. An internally-fitted battery powered a whole series of beacon lamps and porthole lights designed to indicate the real scale of the craft. Unfortunately, the lights failed to show on the intensely lit model stage where it was filmed. To save on studio set costs, Visual Effects also supplied a model of part of the Probe's interior corridors. This was used for the sequence of the inter-section hatches being closed in an attempt to contain the Anti-Matter monster.

Other models included the planet Zeta Minor, which was used in the establishing shot for the story (fading into a shot of the jungle) and later with the Probe ship model. One model of surface detail of the "last planet of the known universe" was also made — of the area around the Black Pool. This was only shown once, briefly, as an establishing shot in episode one immediately after Salamar's "I may have better fortune." The final shot was also a model sequence, that of the TARDIS spinning through space which had been filmed for the story made immediately previous to this, and shown immediately *after* it — PYRAMIDS OF MARS (serial 4G, see next issue).

Martin Proctor



Martin Proctor

Two sections of the Probe ship's hull were also made as models. Each had a hatch, from which another model was 'launched'. One was the sealed coffin containing Morelli's body. This was seen leave the hatch, then shown moving away from the ship model. The other model dispatched from the ship's hull was the Oculoid Tracker. This was a circular craft, flown on wires, down which a small current was passed to operate the solenoid-controlled camera 'eye' which could swivel left and right.

The only other model used, curiously, was the stock three-foot tall TARDIS. This was used for its dematerialisation from the shore of the pool towards the end of episode four, presumably to enlarge the apparent size of the area. A rock wall vignette was superimposed over the pool-side to increase its apparent scale too.

Transformations

Sorenson's transformations into Anti-Man were done in four rigidly-defined stages. All the scenes of him in full make-up were recorded first, and those of him in a near-normal state were done last. It was deemed easier and less time-consuming to have actor Frederick Jaeger fully transformed during the morning, and then to remove make-up appliances bit by bit throughout the day.

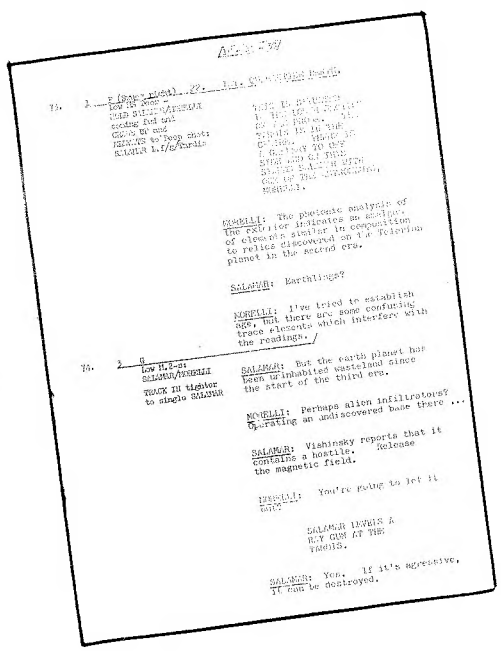
The four stages stipulated in the recording (see *RX*) were 1: Eyes — thin strips of paper painted with ChromaKey powder. This was for the sequences when Sorenson sees himself in the mirror with his eyes glowing red. 2: "Teeth bits". 3: "Half way", with false nails, wig and facial make-up. 4: Total, using a different wig, facial hair and make-up, longer nails. By contrast, the effect of the Anti-Matter rocks changing state and colour was achieved merely by altering the studio lighting on the canister.

A multiple roll-back-and-mix accomplished the effect of Sorenson dividing into several red-outlined Anti-Men. After this two walk-on actors, Ray Knight and Douglas Stark, also portrayed Anti-Men. They were also in full make-up for the scenes where their red outlines roamed the ship's corridors, breaking through the hatchways to the accompaniment of dry ice and sound effects.

In the studio

The sound effects for the story were provided by Peter Howell, filling in while regular **Who** Special Sound man Dick Mills was on holiday. Max Faulkner and Terry Walsh were back in their usual capacity as stunt men (doing such stunts as falling from the gantry of the Morestran Probe when the monster attacks in episode two). Terry Walsh doubled for both Tom Baker and Frederick Jaeger for the scenes in which first the Doctor, and later Sorenson fall into the black pool. The Doctor's fall into the pool at the end of episode two was frozen as the scream into the theme music overplayed it.

PLANET OF EVIL entered studio TC6 on June 30, 1975 just three weeks after the completion of PYRAMIDS OF MARS. The TARDIS interior scenes were not shot until the second recording block, mainly for episodes three and four, and commencing July 14, in TC1. All the Zeta Minor video scenes were shot in the first recording block. The only planet set which was reassembled for the second block was the black pool and its environs. The rest of the second recording block concentrated on the sequences within the Morestran Probe Ship. Several scenes recorded were edited out for reasons of time (see script extract for an example)□



MORELLI: The photonic analysis of the exterior indicates an envelope of cloud similar in composition to relics discovered on the Tolerian planet in the second era.

SALAMAR: Earthlings?

MORELLI: I've tried to establish more, but there are some confusing trace elements which interfere with the readings.

SALAMAR: But the earth planet has been uninhabited wasteland since the start of the third era.

MORELLI: Perhaps alien infiltrators? Operating an undiscovered base there ...

SALAMAR: Vishinsky reports that it contains a hostile. Release the magnetic field.

MORELLI: You're going to let it out?

SALAMAR LOOKS A RAY GUN AT THE TARDIS.

SALAMAR: Yes. If it's aggressive, it can be destroyed.

A short scene cut from the transmitted version of the programme

"They wanted to get away from relying on races of rubber-suited monsters" recalls LOUIS MARKS

Full Marks

He returned to writing for Doctor Who after a break of three seasons (his previous story being DAY OF THE DALEKS, serial KKK, broadcast in January 1972). As a script editor, with ex-Who producer Innes Lloyd, Louis Marks had commissioned such television as Nigel Kneale's *The Stone Tape*. Later they were responsible for a series of six supernatural drama plays for BBC2 under the banner title *Dead of Night*. Louis Marks told IN•VISION about his approach to writing in general, and about PLANET OF EVIL .

I STARTED my writing career at a very simple level with things like **Robin Hood**. I wrote several episodes for that, and also did my first script editing there too. I then script edited a long-running police series called **No Hiding Place** which started life very definitely pre the violence of **Z Cars**. It didn't begin that realistically, although as we went along we tried to get it as realistic as possible because we acquired good police and criminal advisors. As far as I had any influence, I tried to move forward the characters of the criminals. The police wrok side was still very formula, driven by procedure and the laid-down rules of the series. So I tended to believe there was more we could do concentrating on the criminals — villains are often more interesting characters anyway.

I suppose in essence I do like to feel that you're going to get an audience to feel something, that there'll be some emotion generated by what you put on. My preference — certainly as a producer, and I don't think I was different as a writer — is for drama that is *up-front* in its emotions. I've sort of reacted against the over-sophisticated, laid-back, understated tradition of television writing. I like an emotional punch. I like people to watch and be moved, inspired or at least touched by whatever the mood is being conveyed.

The main word, I think, is *feeling*. Whatever the dramatic passions are — hatred, disappointment, jealousy, ambition, tragedy — those elemental qualities in a production are what attract me most. I don't think fear and dread, the cliches for **Doctor Who** are aspects in themselves which directly interest me. Except insofar as they lead to an emotional climax or to an emotional fulfilment in the story.

Drama, since its inception (and I don't think television drama is fundamentally different) should go for bust. Historically, death is an important ingredient in drama; playing literally for life or death stakes in a situation. Somebody not quite dying is not as dramatic as somebody actually dying.

The idea behind **Dead of Night**, for instance, was quite interesting. It wasn't that any of us was particularly interested in ghost stories as a genre. The notion was to go to a number of leading contemporary television writers, and say: "Express your feelings as a person through the medium of a ghost story. Use that as the discipline through which to write your play." That immediately focussed their minds. So Don Taylor, who is a radical, somewhat ▷

left-wing author very committed to expressing political views, wrote a ghost story about a social issue. **The Exorcism** was about the way a family had been treated in the early eighteenth century, how they had died of starvation through a terrible act of social injustice which then pops up again to haunt the people living in the twentieth century. The risk with a ghost story is that you're straying into the realm of the melodramatic — you are dealing with the borderline between the credible and the incredible. But I don't think that matters. It's the stirring of someone's emotions which makes the difference between what is acceptable as drama and what is unacceptable, no matter how fantastic the idea behind it.

THE very first **Doctor Who** I wrote, which became PLANET OF GIANTS (serial J), was inspired directly by my reading of *Silent Spring* by Rachel Carson. Her account of how everything in the countryside was being affected by the indescriminate use of insecticides quite moved me, and so it was an easy transition to take the formula of **Doctor Who** and make the travellers come back reduced to just an inch high. Then I had them walking around at ground level witnessing the destruction caused by these pesticides.

On later **Doctor Who**s I have to admit a great debt to Bob Holmes who, I think, was an inspired script editor for that programme. He had a talent verging on genius for taking a story away from the simplistic levels of, say, 'Robin Hood' adventure script writing, and really delving into the science fiction behind the story. In other words you'd be coming up with science fiction answers to the problems rather than *Superman*-style resolutions.

When Bob was appointed as **Doctor Who**'s script editor, he knew me as a writer because we'd worked together a lot in the past, even back to the days of **No Hiding Place**. So he knew the kind of writing I did. We also sparked off each other quite well which made for a very creative relationship whenever we were together. He was very modest about his telents, and certainly a far better writer than he ever realised himself. Some of his **Doctor Who**s that I saw are quite brilliant, especially the Chinese one (TALONS OF WENG-CHIANG, serial 4S), and the one about the travelling showman in space who has a whole universe kept inside his sideshow (CARNIVAL OF MONSTERS, serial PPP). That was typically Bob underplaying his talent; he'd have such a fantastic concept, dress it up brilliantly and yet make light of it as a script.

Philip Hinchcliffe also had a tremendous input to the stories. I remember having lots of interesting and very involved discussions with both of them about what we wanted to do with **Doctor Who** — the trick always being to get something that would work both dramatically and **Doctor Who**-wise.

I have to say that there was never any intention to inject a deeper meaning into my stories other than to get a good thrilling yarn at the end of the day. But similarly, it is also true that there is *something* in the nature of **Doctor Who**, and I can't tell you what it is even though I believe it is what accounts for all the public interest in the show. There's a kind of rich vein of inventiveness that gets tapped whenever you start working on **Doctor Who**, perhaps because — even if only unconsciously — you're avoiding doing the obvious.

The bottom line in plotting would be, say, to arrive at a situation where you're thinking: "How do we get them out of this one?" Clearly, in purely melodramatic terms, someone can produce a sword or a gun and they can fight their way out. But Bob would always say, "No, that's wrong. That's not what **Doctor Who** is about." **Doctor Who** is about taking that situation and using the Doctor's intellect to turn it round in a cleverer way. In other words, you're encouraged to dig deeper and find out what the story is really about; to find what is the science fiction idea behind it and see if you can use that to solve your plot problem.

I suppose if I have a fault as a writer, it's a tendency to want to get serious. And Bob was always a good antidote to that, because he liked to keep things as light as possible. My failing is I don't automatically go towards humour and lightness. My penchant is more for mood and tension. Also, a lot of the best **Doctor Who**s were ones which, in the end, contained some kind of serious idea at the heart of them. They worked better and gave you a point of reference to go back to if you ever got lost in the plotting.

In terms of developing a story, Hinchcliffe and Holmes handed you the basic requirements for a story, and those were very rigid. The story had to work through action. You couldn't stop and just talk about it. Every other page something had to happen. So I would usually start off with a one-line idea.

PLANET OF EVIL was a strange one because it changed direction as we went through. The *Jekyll and Hyde* business was certainly in there right from the start, but the anti-matter theme tended to take over more and more as I worked at the plot. I read a lot about anti-matter beforehand from writers like Asimov to get some thoughts and get the brain cells ticking over. But the more I read, the more I got into the subject. Consequently, I ran into a bit of trouble when it was suddenly realised we were halfway through the story and the Jekyll/Hyde monster hadn't even appeared yet!

Ultimately the script went through several versions. The first version did rely a littel too much on simple action to solve it. But we'd got ourselves into such a strange world with this planet on the border of matter and anti-matter which we had to show changing mood and nature as it went from night to day and then back to night again.

At one point things were getting very complicated, although that was when Bob was at his best, bringing the plot back on course while keeping within the scientific framework we'd set up for the story. It almost got out of hand because we were getting near to crossing the line between what people will accept as credible and what they won't. That again is one of my penchants. I like trying to take my subject matter as far as one can go because I think they're better stories at the end when you do enliven people's imaginations. If they're just getting back what they know already, then that's the dullest form of plotting around.

What you're relying on, though, is that it will all come together on air: the script, the acting, the directing, etcetera. The play I'm producing at the moment, **Precious Bane**, is a melodrama set in England in the early nineteenth century which borders on that edge. It could be wildly over the top, because you're bearing in mind that with the famous Victorian melodramas, people didn't believe in them. They laughed at them. And this play could go into that area. But alternatively, that's what attracted me to it. I like treading tightropes. □

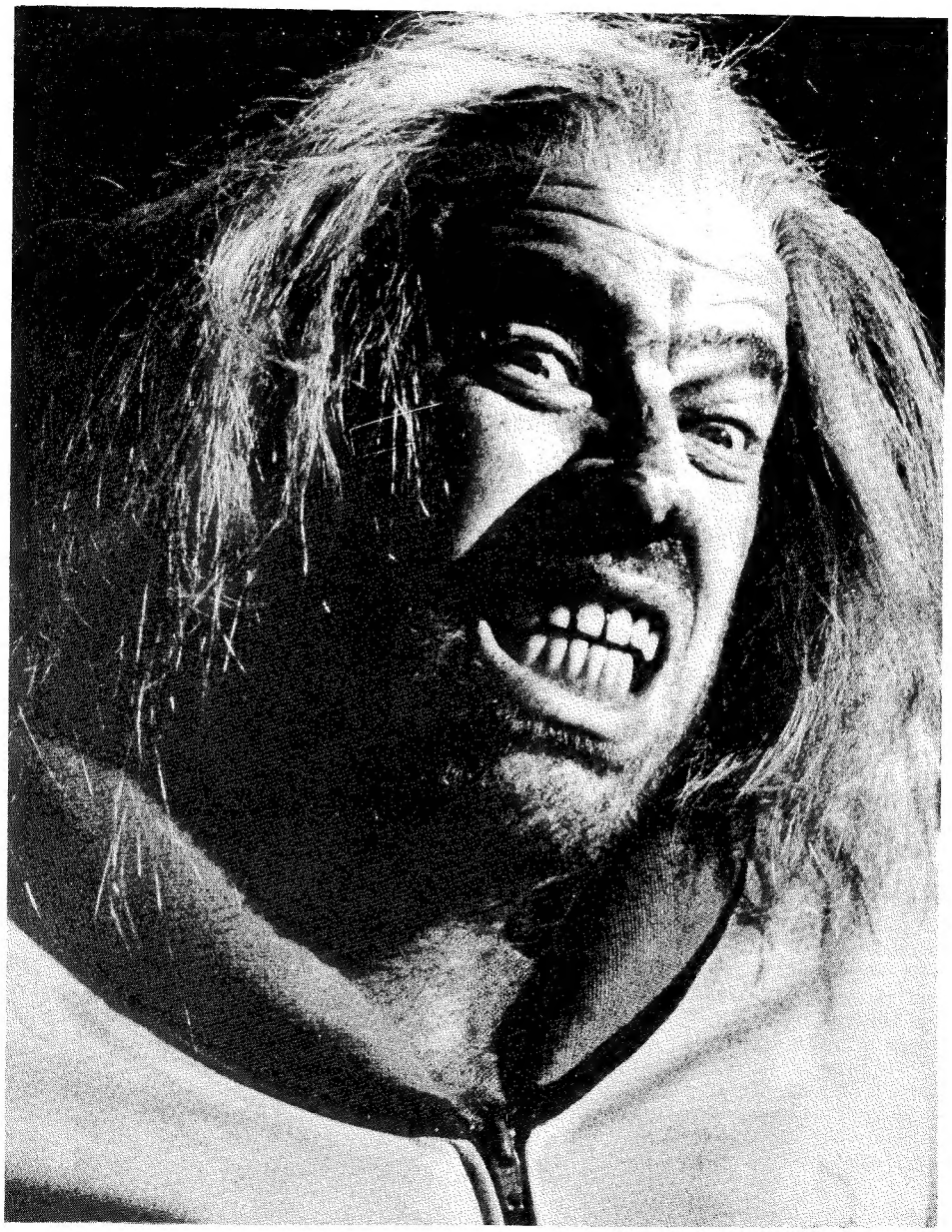
Analysis by PETER LOVELADY

ID stuff

A MILITARY craft is sent to a distant corner of the universe to find a lost expedition. It arrives to find most of the party dead. The expedition is attacked after nightfall by an invisible creature, later seen as a grotesque reddish outline. The scientist has been tampering with incredibly dangerous forces and eventually loses control. The monster takes on the darkest facet of his subconscious id.

A respected scientist makes a discovery, which promises great power. The side-effects of the new discovery cause a transformation into a heinous creature. As his bestial self, he commits a brutal murder. Shaken with remorse he tries to atone, but his darker side consumes him again.

Philip Hinchcliffe freely admits that Planet of Evil has very strong roots in *Forbidden Planet* and *The Strange Case of Doctor Jekyll and Mister Hyde* (See *Evil Thoughts*). Some elements, such



as the red-outlined monster, are scandalously close to the original. More subtle derivations from *Jekyll and Hyde* can be found in the "visible misgiving of the flesh" felt by the sensitive Sarah Jane when the monster approaches.

Doubtless serendipity played a hand in colouring the refined antimatter ore as a red powder, which changes to green, as does Doctor Jekyll's tincture. The emphasis on the change in Sorenson's stature may also be attributed to Robert Louis Stevenson's classic.

All three stories centre around "the greatest discovery in scientific history" (Sorenson). Morbius (*Forbidden Planet*) discovers the lost power off the Krell, an intellect capable of producing perpetual energy . . . at a heavy cost. Jekyll discovers the ability to shake the "fortress of identity", at the cost of releasing Hyde, who "alone in the ranks of mankind was pure Evil".

Sorenson, then, is an uneasy amalgam of both.

He single-mindedly pursues his theories on the energy potential of anti-matter (which, with black holes was one of the more popular peripheral scientific curiosities of the mid-Seventies), with little concern for the plight of his fellows. Sorenson, unlike Jekyll, cannot be viewed as a sympathetic character. Unlike Walter Pidgen's Morbius, he does not have a convenient daughter to show a paternal affection for.

In terms of character development, Planet of Evil owes more to *Forbidden Planet* than to *Jekyll and Hyde* — it is essentially space adventure. As a subplot there is the youthful Salamar, a modern commander, in conflict with old-hand Vishinsky. This conflict is built up slowly and consistently, moving up-stage in the final episode as the Doctor pursues the hapless Sorenson around the ship's corridors.

The influence of Robert Holmes is to be seen in the rounding out of the minor characters. De Haan is the grumbling foot soldier. Morelli is the resigned serviceman. Earth is described (in a scene cut from the final version of the story — see *Production*)as an "uninhabited wasteland", which may be reference to the Earth of Season Twelve or perhaps the earth after some technological disaster.

The character and relationship of the Doctor and Sarah are rounded out as the fairly roomy plot affords. The badinage of the first TARDIS scenes is one of the earliest signs that Sarah is beoming wise to the Doctor's prevarication. A curiosity of the writing is the sudden knowledge Sarah gains for this story. She is confident enough to identify the TARDIS's spectromixer and knows the sound of the compressors on the Morestran ship.

The Doctor is as arrogant and as confident as ever. Without a second thought he is off to the Pool of Nothing, proclaiming that he is "not without influence". His high sense of morality shines as in Genesis of the Daleks with his lecture to the infected Sorenson: "You and I are scientists, Professor. We buy our privilege to experiment only at the cost of total responsibility."

The statement captures the perennial dilemma of the modern scientist, latched on to by **Doomwatch** and **Survivors** in the early and mid Seventies. Great leaps in technology, like the discovery of atomic fission, always have their price. In Doctor Who, the price may be the near-destruction of the universe, unless the Doctor can avert disaster. The strong ecological message of some earlier stories comes to the fore, when the Doctor guides Sorenson away from "disturbing the balance of nature" to a 'greener' source of power ("the kinetic force of the planets"). In the egalitarian world of the Doctor, the misguided (Sorenson) get a second chance and tradition (Vishinsky) triumphs over impetuous youth (Salamar).

In summary, Planet of Evil is typical of mid-Seventies Doctor Who. It is a solid space adventure, set in popular scientific notions of the time. It borrows heavily from the devices of some classic stories, classic because in simple terms they highlight the dilemma of the progressive scientist. □

Evil thoughts

PLANET OF EVIL was the first transmitted story that was a complete break from the Pertwee influence. Philip Hinchcliffe told IN•VISION how he and Robert Holmes devised the classic stories of their era.

I HAD a very strong input into the story content of THE ARK IN SPACE (serial 4C), but the first transmitted story that hadn't been thought about somewhere along the line, even if it hadn't been scripted, was PLANET OF EVIL. That said, it would be wrong to assume that I didn't have a very strong influence on all the scripts of Tom Baker's first season (with the exception of ROBOT — serial 4A). But PLANET OF EVIL was the first story shown that was originated by me free of any other involvement.

It had already been done for the first season, but for the other two Bob Holmes and I would sit down and plan out the whole season. Basically, we'd have a chat about what we were going to do. I'd already developed all sorts of ideas about what I'd like to do. Some of those we 'smuggled' into the first season in various ways. I was very closely involved with TERROR OF THE ZYGONS (serial 4F), and those scripts weren't yet written. I was there when they *were* written. So certainly how it was developed was down to the team of Bob and myself.

There was not a lot I could get into the first season. Except for THE ARK IN SPACE which I got a lot into, and TERROR OF THE ZYGONS (originally in that first season) we got a fair bit into — some of the effects and the general approach of the thing. Anyway, at the start of a new season, we'd map out generally what sort of stories we wanted to do. Really it would be just both of us pitching in with our notions of what we thought we could do.

I'd developed a very strong idea of the sorts of things I'd like to do. Obviously there were influences on us, though — funnily enough looking back — I don't think the word 'Hammer' ever crossed our lips. Except in the context of THE BRAIN OF MORBIUS (serial 4K), of course.

WITH PLANET OF EVIL we'd decided that we wanted to do a *Jekyll and Hyde* story. We worked from themes of that sort. Then we tried to think of different ways of doing it. In the end I came up with the notion that we could perhaps have a *Jekyll and Hyde* planet — one minute one thing, the next another. Out of that grew the idea of a planet of evil.

We'd already decided that we wanted to take the Doctor away from Earth, to go out there to other worlds. So that was one principle. Alternatively, if Earth was involved in some way, it would not be just a monster invading and then getting the soldiers out to come and shoot at it! That sort of invasion of Earth story was very simplistic to my mind. Bob thought the whole UNIT thing had got silly. It was just adventure.

What I wanted to do was stories that had a powerful concept behind them. Stories which had depth and menace, in terms of science fiction, or horror, or literature generally. *Jekyll and Hyde* goes right back to Robert Louis Stevenson.

We wanted to develop themes — like nemesis, a man trapped in something he doesn't really understand and he's really fighting himself. Those very basic mythic themes were things that I wanted to try and get in. And Bob and I wanted to incorporate them into things we'd either seen before, or which we had read about.

PLANET OF EVIL was based on the idea of doing a *Jekyll and Hyde* story. Then we had to think about *how* to do it. I remember thinking about it very hard, I didn't want it to look just like Studio 1! So I spoke to Roger Murray Leach, who was to be the designer, and he said: "I can do you a good jungle, because we can do that on film at Ealing and it'll look really good."

So the problem then was how to do a planet that at night reveals its dark and evil side. Good idea, but would it work? It was a combination of having a good idea, then working out how we thought we could do it; of talking to the production professionals very early on so that we knew we had something strong enough.

THERE were other influences and ideas. I remembered reading in a science fiction story (I can't remember which one it was) about a sort of travelling eye. I thought that was great, and wondered how we could do that. So I asked Roger, "Could we do a travelling eye? I've got this notion, but could we do it with ChromaKey?" The trouble with ChromaKey was it was so time-consuming. But Roger said, "No, we'll do it on film in the jungle and just hang it on a wire. You'll never see the wire."

So we already had ideas building. Bob reckoned we could do something with *Jekyll and Hyde* — we could do some funny things with his eyes, and have this guy sprout hair and all that sort of thing. So already we had something there we could achieve.

The thing that was a straight lift was the Id monster from **Forbidden Planet**. That was probably a bit *too* like the original. The idea was that you somehow had to discover the evil, you had to represent it in some way. So that's what we had a go at. It was good fun.

THE principle was to work out in advance what you could do. So, for example, I said: "Can you do a monster like the one in **Forbidden Planet**? What can you do that's something like it?" We worked out the ingredients and more or less knew how we could do it. *Then* we knew we could do the story.

Now, I'm not saying that actually we didn't embark upon the scripting until I'd had those conversations with all those people. But certainly, at a very early stage, I did have those conversations. I would explain what we were aiming to do, and the production professionals fed in their ideas. So then I knew we were on strong ground. Just so long as we got the thing characterised well and all the rest of it. But that was up to Bob and the individual writers rather more... □

Martin Proctor

CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
BRAUN ..... Terence Brook (1)
BALDWIN ..... Tony McEwan (1)
PROFESSOR SORENSON ..... Frederick Jaeger
VISHINSKY ..... Ewen Solon
SALAMAR ..... Prentis Hancock
MORELLI ..... Michael Wisher (1-3)
DE HAAN ..... Graham Weston (1-3)
PONTI ..... Louis Mahoney (1-2)
O'HARA ..... Haydn Wood (1-2)
REIG ..... Melvyn Bedford (3-4)
MONSTER ..... Mike Lee Lane (1-4)
ASTRONAUTS
Alfred Coster (1-2), David Rolfe (1-2,4), Julian Hudson (1-4), Richard Eden (1-4), Peter Dukes (2-4)
STUNT ASTRONAUTS
Terry Walsh (1-2,4) Max Faulkner (1-2)
DOUBLE FOR DOCTOR & SORENSON
Terry Walsh (2,4)
SORENSON MONSTERS
Ray Knight (4), Douglas Stark (4)
CREWLEADER RANJIT (OOV) ..... Michael Wisher (4)

CREW

PRODUCTION ASSISTANT ..... Malachy Shaw Jones
ASSISTANT FLOOR MANAGER ..... Karilyn Collier
DIRECTOR'S ASSISTANT ..... Maggie Lewty
FLOOR ASSISTANT ..... Jim Burge
LIGHTING ..... Brian Clemett
TECHNICAL MANAGER ..... Fred Wright
SOUND ..... Tony Millier (1-2), Brendan Shaw (3-4)
GRAMS OPERATOR
Paul Graydon (1-2), Gordon Phillipson (3-4)
VISION MIXER ..... Nick Lake
INLAY OPERATOR ..... Richard Broadhurst
FILM CAMERAMEN ..... Stan Speel, Kennth McMillan
FILM SOUND ..... Colin March
FILM EDITOR ..... M.A.C. Adams
COSTUME DESIGNER ..... Andrew Rose
MAKE-UP ARTIST ..... Jenny Shircore
MAKE-UP ASSISTANTS
Dorka Nieradzik, Suzanne Jansen, Derry Hawes, Caroline O'Neill
VISUAL EFFECTS DESIGNER ..... Dave Havard
DESIGNER ..... Roger Murray Leach
INCIDENTAL MUSIC ..... Dudley Simpson
SPECIAL SOUND ..... Peter Howell
PRODUCTION UNIT MANAGER .... Janet Radenkovic
WRITER ..... Louis Marks
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... David Maloney

TRANSMISSION

Part 1: 27th September 1975, 17.45.19 (24'02")
Part 2: 4th October 1975, 17.46.15 (22'30")
Part 3: 11th October 1975, 18.07.09 (23'50")
Part 4: 18th October 1975, 17.46.28 (23'43")

REPEAT

Part 1: 5th July 1976, 18.37.13
Part 2: 6th July 1976, 18.28.14
Part 3: 7th July 1976, 18.20.47
Part 4: 8th July 1976, 18.25.53

FILMING

BBC Television Film Studio, Ealing

RECORDING

30th June, 1st July 1975 (TC6), 14th, 15th July 1975 (TC1)

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CONTEXT

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Forbidden Planet (dr. Fred M Wilcox, 1956)

TELEVISION

Dead of Night (series included *The Exorcism*. BBC, 1972)
DoomWatch (BBC, 1970-1972)
No Hiding Place (Associated Rediffusion, 1959-1967)
Precious Bane (BBC, 1988)
The Adventures of Robin Hood (Sapphire Films for ITC, 1956-1960)
The Stone Tape (BBC, 1972)
Survivors (BBC, 1975-1977)

IN•VISION

ISSUE 9:

Robert Holmes on the original story, Philip Hinchcliffe on the juxtaposition of science and myth, plus exclusive interview with director Paddy Russell. Why did Tom Baker find PYRAMIDS OF MARS a bit of a bind?

FIND OUT NEXT MONTH!

Sean Ditchfield

RX

Monday 30 June, 1975

Studio: TC6
Camera rehearsal: 11:00-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

1/TK? OPENING TITLES (30")
1/TK? CLOSING TITLES (52")
1/1 EXT CLEARING Braun attending to grave, and taking a sun shot
1/2 EXT ROCK AREA Sorenson and Baldwin working on samples
1/3 INT DOME Braun contacts Baldwin
1/4 EXT ROCK AREA Baldwin tells Braun they are in Sector 5
1/5 INT DOME Braun tells Baldwin it's nearly night, and they must leave
1/6 EXT ROCK AREA Baldwin tries to persuade Sorenson to leave. Baldwin leaves alone
1/7 INT DOME Braun takes firearm from wall
1/8 EXT CLEARING Invisible force kills Braun
TK2 EXT JUNGLE Baldwin runs, terrified
1/9 EXT CLEARING Baldwin arrives at base camp
1/10 INT DOME Invisible force kills Baldwin
1/11A EXT JUNGLE NIGHT TARDIS materialises. Doctor and Sarah head off into jungle
1/12 INT BASE Close up of distress transmitter, fading
1/TK3 EXT JUNGLE Doctor and Sarah. Sarah has strange sensation
1/13 INT PROBE COMMAND DECK Salamar and Vishinsky watch as they approach Zeta Minor
1/TK5 EXT JUNGLE Sarah tells Doctor she felt as though her mind left her body
1/14 INT PROBE COMMAND DECK Vishinsky and landing porty prepare for descent
1/15 EXT CLEARING Doctor and Sarah find Braun's body
1/16 INT DOME Doctor and Sarah find transmitter. Sarah goes back to TARDIS for spectromixer. Doctor finds Baldwin's corpse
1/TK5A Sarah heads back to TARDIS
1/17 EXT JUNGLE Landing party watch Sarah enter TARDIS
1/18 INT PROBE COMMAND DECK Salamar orders Vishinsky to transmat TARDIS onto probe ship
1/18A EXT JUNGLE Sorenson observes landing party
1/20 EXT JUNGLE TARDIS transmatted. Sorenson shows himself to landing party
1/21 INT DOME Landing party discover Doctor with Baldwin's corpse
1/22 INT QUARANTINE BERTH Salamar and Morelli examine TARDIS (cut from transmission)
1/24 INT QUARANTINE BERTH Sarah leaves TARDIS and meets Salamar
1/25 INT BASE Vishinsky on communicator tells Salamar about Doctor
1/26 INT PROBE COMMAND DECK Salamar on communicator to Vishinsky
1/27 INT BASE Doctor tells Vishinsky his receivers are better than the Morestrans'
1/28 INT PROBE COMMAND DECK Salamar on communicator to Vishinsky
1/29 EXT ROCK AREA Shot of rock pool
1/TK6 MODEL: Zeta Minor's sun begins to set
1/30 EXT ROCK AREA Monster begins to stir
1/31 INT PROBE COMMAND DECK Salamar questions Sarah. Decides to land ship
1/31A INT PROBE COMMAND DECK Salamar as probe lands
1/31B EXT CLEARING Morestrans emerge from landed probe
1/32 INT DOME Sorenson tells his story to Vishinsky and Salamar
1/33 INT LIVING AREA Doctor and Sarah locked up, escape through window
1/34 EXT CLEARING Doctor and Sarah escaping. Monster attacks them

Tuesday 1 June, 1975

Studio: TC6
Camera rehearsal: 10:30-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

2/TK? OPENING TITLES (30")
2/TK? CLOSING TITLES (52")
2/1 EXT CLEARING Monster kills O'Hara and retreats. Doctor has a theory
2/3 EXT CLEARING Doctor and Sarah examine O'Hara's corpse. Morestrans chase them into jungle
2/5 EXT CLEARING After seeing O'Hara's corpse, Salamar wants to send occuloid tracker after Doctor and Sarah
2/2 INT DOME Salamar finds Doctor and Sarah have escaped
2/4 INT DOME Ponti tells Salamar that Doctor and Sarah have killed O'Hara
2/TK1A EXT JUNGLE Doctor and Sarah escape. It is dawn
2/6 EXT CLEARING Guards climb ladders into probe
2/7 INT PROBE COMMAND DECK Vishinski launches occuloid tracker
2/9 INT PROBE COMMAND DECK Vishinski and Morelli monitor tracker
2/TK3 EXT JUNGLE Doctor and Sarah. Tracker goes past
2/11 INT PROBE COMMAND DECK Sorenson keen to get his energy samples home. Occuloid tracker has found Doctor and Sarah
2/12 & TK3B EXT ROCK AREA Doctor and Sarah examine pool. Occuloid tracker finds them. Morestrans arrive. Ponti falls into pool
2/13 INT DOME Soresnon tells De Haan to load canisters onto probe
2/14 INT PROBE COMMAND DECK Doctor and Sarah questioned by Salamar
2/16 INT PROBE COMMAND DECK Doctor tells Salamar the ship will not leave Zeta Minor with Sorenson's canisters on board
2/15 INT QUARANTINE BERTH Morelli examines canisters
2/17 QUARANTINE BERTH Doctor and Sarah locked up. Examine canisters. Ship prepares to launch
2/17A EXT CLEARING Landing ladder retracts
2/18 INT PROBE COMMAND DECK Launch fails. Monster approaches probe
2/19 EXT CLEARING Monster approaches probe
2/19A INT PROBE COMMAND DECK Salamar orders guards to stop monster
2/19B EXT CLEARING Guards fire at monster
2/19D EXT CLEARING Monster kills guards
2/19F EXT CLEARING Forcefield restrains monster
2/19C INT PROBE COMMAND DECK Doctor tells Vishinsky to link forcefield to atomic accelerator
2/19E INT PROBE COMMAND DECK Doctor and Vishinsky urge Salamar to make the link
2/20 INT PROBE COMMAND DECK Doctor says canisters must be left. He will go and communicate with the monster
2/TK4 EXT JUNGLE Occuloid tracker follows Doctor
2/22 EXT ROCK AREA Doctor arrives at pool
2/23 INT PROBE COMMAND DECK Sarah and Morestrans watch Doctor on monitor
2/24 EXT ROCK AREA Doctor falls into pool

Monday 14 July, 1975

Studio: TC1
Camera rehearsal: 11:00-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

TK1 OPENING TITLES (30")
TK8 CLOSING TITLES (52")
3/1 EXT ROCK AREA Doctor falls into pool
3/18 INT SORENSON'S CABIN Deformed Sorenson drinks potion and reverts to normal. He is called to Sector
33/9 INT SORENSON'S CABIN Sorenson with sample, making notes into recorder. He begins to change, drinks potion and recovers
3/31 INT SORENSON'S CABIN Sorenson knocks over his bottle of potion

3/2 INT PROBE COMMAND DECK Sarah can't believe Doctor is dead. She slips out while Sorenson and Salamar argue
3/TK2 EXT JUNGLE Sarah running
3/TK2A EXT OTHER UNIVERSE Doctor falling. Meets monster
3/4 INT QUARANTINE BERTH De Haan and Morelli carry canisters
3/6 INT QUARANTINE BERTH Sorenson steals a canister
3/7 EXT ROCK AREA Sarah finds Doctor by pool. Tries to revive him
3/5 INT CORRIDOR Sorenson overhears De Haan moaning
3/8 INT PROBE COMMAND DECK Probe about to leave. Vishinsky notices Doctor and Sarah on screen
3/TK4 EXT PROBE Occuloid tracker returns to probe
3/10 INT SICK BAY Vishinsky and De Haan treat Doctor
3/11 INT PROBE COMMAND DECK Preparing for ignition
3/12 INT SICK BAY Doctor revives. Hears engines, takes tin of anti-matter from pocket, and rushes to command deck
3/14 INT PROBE COMMAND DECK Problems with launch. Doctor enters with tin of anti-matter. Tin is jettisoned
3/13 INT CORRIDOR Doctor and Sarah hurry. Something lurks in the shadows
3/TK5 MODEL Probe leaving planet
3/15 INT CORRIDOR De Haan sees Morelli's death
3/16 INT PROBE COMMAND DECK Ship slowing down. Sarah hears of Morelli's death from De Haan
3/19 INT SICK BAY Vishinsky, Doctor and Sarah examine Morelli's corpse
3/20 INT CORRIDOR Sorenson talks to Salamar, trying to blame Doctor and Sarah
3/21 INT SICK BAY Morelli's funeral
3/TK6 EXT PROBE Morelli's body ejected into space
3/22 INT SICK BAY Doctor thinks someone aboard is contaminated. Salamar believes enemy is inside TARDIS
3/22A INT PROBE COMMAND DECK Probe has stopped moving. Salamar is informed over intercom
3/23 INT SICK BAY Sorenson explains his theories to Sarah
3/24 INT PROBE COMMAND DECK Doctor tells Salamar that the ship will be pulled back to Zeta Minor
3/25 INT SICK BAY Sorenson begins to change before Sarah's eyes
3/26 INT CORRIDOR Sorenson staggers out, and kills De Haan
3/27 INT SICK BAY Sarah hears De Haan's death cry
3/28 INT CORRIDOR Sarah hears Sorenson's monster in gloom
3/29 INT QUARANTINE BERTH Salamar wants Doctor to open TARDIS
3/30 INT CORRIDOR Sarah finds De Haan's body and screams. Doctor and Salamar arrive. Salamar accuses them of murder
3/TK7 EXT PROBE Ejection hatch opening
3/32 INT SICK BAY Doctor and Sarah are ejected into space
1/11 INT TARDIS Doctor and Sarah receive distress call
1/17A INT TARDIS Sarah hunts spectromixer
1/19 INT TARDIS Sarah can't open doors
1/23 INT TARDIS Sarah finally opens doors
2/? UNKNOWN Reaction shot of Sarah
1/TK1 MODEL TARDIS in space
1/TK3A MODEL Probe in space
2/TK2 EXT PROBE Occuloid tracker launched

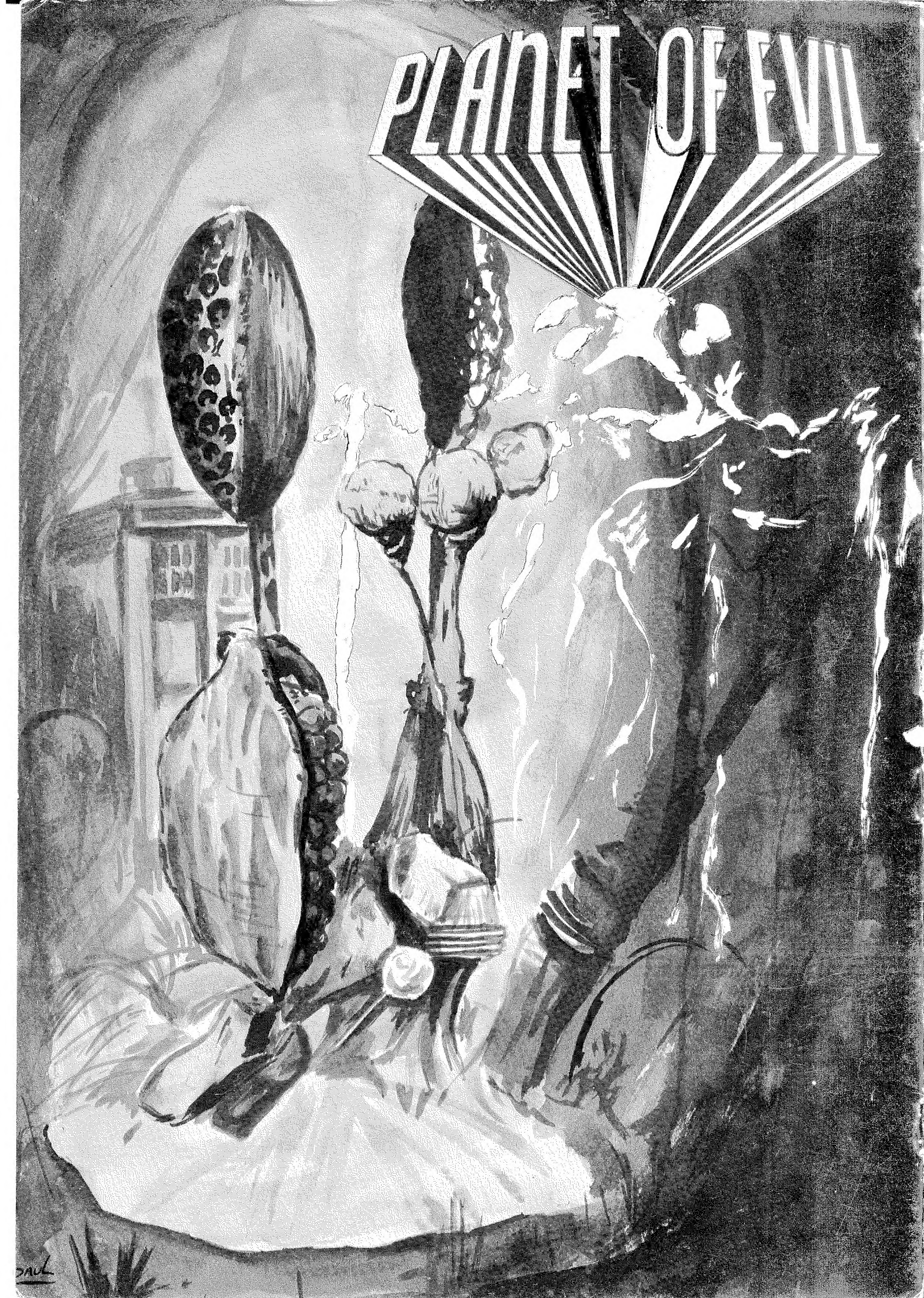
Tuesday 15 July, 1975

Studio: TC1
Camera rehearsal: 10:30-13:00
Lunch: 13:00-14:00
Camera rehearsal: 14:00-18:00
Dinner: 18:00-19:00
Line-up: 19:00-19:30
Record: 19:30-22:00

TK1 OPENING TITLES (30")
TK4 CLOSING TITLES (52")
4/22 INT QUARANTINE Sorenson monster kills Salamar, but is hit by neutron accelerator and affected
4/32 INT QUARANTINE Doctor finds original Sorenson, and fells him with blaster
4/34 INT QUARANTINE TARDIS dematerialises
4/33 INT TARDIS Doctor drags in unconscious Sorenson monster
4/35 INT TARDIS Restrained Sorenson monster stirs
4/39 INT TARDIS Monster breaking free from chains
4/42 INT TARDIS TARDIS arrives. Sorenson chases Doctor through doors
4/43 EXT ROCK AREA Sorenson chases Doctor
4/45 EXT ROCK AREA Sorenson fasls into pool
4/47 EXT ROCK AREA Anti-matter monster stands before TARDIS, which dematerialises
4/2 INT PROBE COMMAND DECK Unseen force kills Reig
4/3 INT SICKBAY Reig's death over intercom. Salamar rushes out, and Vishinsky recalls ejector trays containing Doctor and Sarah

Back cover: Paul Cockburn

4/4 INT PROBE COMMAND DECK Salamar finds Reig. Vishinsky assumes command
4/5 INT SICKBAY Doctor realises Sorenson is infected. He sends Sarah to the command deck to seal the hatchways
4/6 INT PROBE COMMAND DECK Sarah gives Doctor's message to Vishinsky
4/7 INT CORRIDOR & MODEL SHOT Hatchways close. Doctor arrives at Sorenson's cabin
4/8 SORENSON'S CABIN Doctor searches empty cabin. Sorenson returns. Doctor holds him off with anti-matter canister
4/10 SORENSON'S CABIN Doctor convinces Sorenson to take his own life
4/9 INT PROBE COMMAND DECK Salamar hears from Sarah about Sorenson, and steals neutron accelerator
4/11 INT PROBE COMMAND DECK Salamar goes after Sorenson with neutron accelerator
4/12 INT CORRIDOR Sorenson heading for sickbay
4/13 INT SICKBAY Sorenson lies in ejector tray. Before he can kill himself, he mutates
4/14 INT CORRIDOR Salamar with neutron accelerator
4/15 INT SICKBAY Doctor calls command deck
4/16 INT PROBE COMMAND DECK Vishinsky talks to Doctor over intercom
4/17 INT SICKBAY Doctor tells Vishinsky Sorenson is source of anti-matter
4/18 INT PROBE COMMAND DECK Vishinsky tells Doctor that Salamar is hunting Sorenson with neutron accelerator
4/19 INT SICKBAY Doctor says Salamar must be stopped
4/20 INT QUARANTINE Salamar challenges Sorenson to face him
4/21 INT CORRIDOR Doctor calls to Salamar to stop
4/23 INT CORRIDOR Doctor hunting for Salamar
4/24 INT QUARANTINE Doctor finds Salamar's corpse
4/25 INT PROBE COMMAND DECK Vishinsky hears from Doctor by intercom, saying he is returning to command deck
4/26 INT CORRIDOR Doctor dodges Sorenson monsters
4/28 INT CORRIDOR Sorenson monster burns through hatchway
4/37 Sorenson mônster burns through hatchway
4/27 INT PROBE COMMAND DECK Doctor arrives, and says Sorenson has multiplied
4/29 INT PROBE COMMAND DECK Doctor, Vishinsky and Sarah hear crew deaths
4/TK1 MODEL Probe closing on Zeta Minor
4/30 INT PROBE COMMAND DECK As probe heads for collision, Doctor leave command deck
4/TK2 MODEL Probe nearer to Zeta Minor
4/31 INT CORRIDOR Sorenson monster attacks Doctor. Doctor warns it off with anti-matter canister
4/36 INT PROBE COMMAND DECK Vishinsky says probe near planet
4/38 INT PROBE COMMAND DECK Vishinsky decides to set up forcefield
4/40 INT CORRIDOR Vishinski and Sarah dodge monsters and collect forcefield generator
4/41 INT PROBE COMMAND DECK Vishinsky and Sarah set up forcefield as monsters attack
4/44 INT PROBE COMMAND DECK Monster closes on Vishinsky and Sarah
4/46 INT PROBE COMMAND DECK Monsters vanish. Probe stops descent
4/48 INT TARDIS Doctor with recovered Sorenson
4/50 Doctor and Sarah say goodbye to Vishinsky and Sorenson
4/TK3 MODEL TARDIS flying through space □


PLANET OF EVIL